Master Artist and Researcher's Statement on Creativity, Psychology, and Becoming Indexed

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Statement

For much of my life, my work existed in fragments, films created in isolation, music written as survival, art produced without an archive, research conducted outside traditional academic containers. The labor was real, sustained, and intentional, yet largely invisible in formal systems of indexing and citation. This statement exists to document that work as a unified body of practice and to mark the transition from unindexed creative labor to visible, citable scholarship.

I work at the intersection of art, psychology, research, and lived experience. My creative output, including film, music, writing, and visual art has always functioned as inquiry. Long before I engaged formal research platforms, my work examined mental health, addiction, trauma, identity, and the psychological dimensions of crime and recovery. These themes were not abstract concepts; they emerged from direct engagement with clinical environments, forensic frameworks, and community-based work with individuals navigating complex psychological and social systems.

My academic and clinical background informs how I create. Training in metaphysical sciences, spirituality, parapsychology, psychology, addiction studies, forensic perspectives, and research methodology shaped my understanding of behavior, cognition, and systems of power. Rather than separating scholarship from creativity, my work integrates them. Film becomes a method of observation and narrative analysis. Music becomes an affective record of psychological states and recovery processes. Visual art becomes a form of data-capturing internal

states that are often excluded from traditional empirical language but no less valid as evidence of human experience.

A significant portion of my work addresses mental health and substance use not as isolated conditions, but as phenomena embedded within social, institutional, and psychological systems. My approach reflects a co-occurring framework, recognizing that addiction, trauma, anxiety, and identity disruption rarely exist independently. This perspective aligns with contemporary clinical and research models, yet my contribution is practice-based: translating these concepts into accessible, experiential forms that communicate beyond academic audiences.

Recognition through awards, screenings, and public distribution such as film credits and archival listings has occurred intermittently across my career. While meaningful, these moments were not always accompanied by durable documentation. As a result, much of my work remained difficult to trace, cite, or formally reference. The absence of centralized indexing did not reflect a lack of rigor or continuity, but rather the historical gap between creative practice and scholarly infrastructure available to interdisciplinary artists.

This project represents a corrective step. By creating a DOI-anchored artist statement and linking my creative and research outputs to persistent identifiers, I am establishing a formal record of work that already exists. This document serves as a reference point through which individual pieces films, music, artworks, writings, and awards can be ethically and accurately connected. The intent is not to retroactively reframe the work, but to make it discoverable, traceable, and accessible within academic and public knowledge systems.

Archiving is not merely administrative; it is an act of preservation and accountability. Platforms such as the Internet Archive allow interdisciplinary work to exist outside the limitations of single-discipline categorization while remaining citable and stable. By anchoring my creative output to a DOI, I am ensuring that future researchers, clinicians, artists, and audiences can locate the work within a coherent scholarly context rather than as disconnected artifacts.

I do not view this statement as an endpoint. It is a living marker within an ongoing trajectory of research-informed creative practice. My work continues to evolve alongside my engagement with clinical research, psychology, addiction studies, and forensic inquiry. What changes now is visibility not in pursuit of validation, but in service of accuracy, access, and intellectual continuity.

This document stands as both a record and an invitation: to witness creative practice as legitimate research, to recognize interdisciplinary labor as scholarship, and to acknowledge that much meaningful work begins long before it is indexed.